

Capital (Slovenian Marxism)  
By Shomit Sirohi

First the progressive-regressive remark that this system of production, distribution and consumption is then organized by segments of the CPSU which then had a system of university which was mediated to system of worker's control which then had a level for radio, television talk shows and even say a level and system of artistic control and production which then was integrated to the performative structure of the CPSU - like when the party does its CC and PB meetings it is binding performatives of burueuacratc type which then creates the leading of the economy, politics and news.

It's re-invention should be organic production which is open system which means simple extractions of the idea perhaps of the production of apartments such as DDA in India.

Part One:

- I. Method of Usury, Kulak Class and Direction of Leadership (Agrarian Question in Utsa Patnaik)
- II. Transformation of capital, by conversion rates.
- III. Direct production versus mediated direction (state ownership or worker's control) ground rent, and production.
- IV. Topos of general directed production and mediation - general intellect and psychoanalysis. Collective psychoanalysis and production organizing. University class production.
- V. Method of Fetishism of social relations of production.

Part Two:

- I. Mediated Social Relations.
- II. Economics and Monetarism
- III. Directing Class of Psychoanalysis - Lacanian Left or Poulantzas Institution.
- IV. Agency of Directing Class
- V. Method of concrete production.
- VI. Meta-Para-Meta M-P-M - Parantheses of public sphere.
- VII. Paranthesis of Production and Direction.
- VIII. Classes, play on the word class, and theoretical circles.
- IX. Para-being and para-world news and philosophy.

Part Three:

- I. Increase In Customs.
- II. Like Dining and Partying with Para-philosophy.
- III. General Formula - M-P-M, P-M-P, P + Profit, P + Para-profit. Strictly. All exchange overdetermined.

Part Four:

- I. Method of Art, Increase in Customs.
- II. Directing Art, production of Art.
- III. Directing Social Relations, of Artistic Grafting.
- IV. Topos and Exchange. Expenditure and Daily Life.

Part Five:

- I. Artistic Ideology.
- II. Art Group - Production Direction.
- III. Formulae - C + cv

- IV. Sex and Sexuality
- V. Feminist System
- VI. Artistic Iranian Sexual Life.
- VII. Years of Clothing older, suits and tailoring.
- VIII. Education of Younger People.
- IX. Bathing and Forums of Philology, History.

Part Six:

- I. Art Group as opposed to Collective Art.
- II. Formulae – Science Group.
- III. Avant-Garde M – K x V x n

Part Seven:

- I. Deriving Customs.
- II. Directing Sexuality.
- III. Artistic Monetarism. A – b – b – c.

Part Eight –

- I. Manufacturing Artistically and Feminine Curiosity.
- II. Aleatory versus Para-Interpretation, Psychoanalysis.
- III. Manufacturing in temporal production, heterogeneous or organic.
- IV. Hibiscous studies.
- V. Manufacturing capitalist character.

Part Nine –

- I. Malevich.
- II. Aleatory Ilakas, knowledge production of making (pottery, cloth)
- III. Making a System of Direction and Production.
- IV. Cultural Criticism.
- V. Creating Self-Management Yugoslavia. – Literature and Gardening.
- VI. Fabric – Fantasy.
- VII. Theory and Audio-Vision.
- VIII. Immanent or Creating – Experimentalising.
- IX. Manufacturing sector and culture.
- X. Modern versus Style.
- XI. Stylish other production and manufacturing.
- XII. Committees, factory laws, laws, and legal style.
- XIII. Encyclopaedias.
- XIV. Buying social relations or theory.
- XV. Discussions and Discourse of Production.

Part Ten –

- I. Convert Above to Formulae.
- II. Zamana – Period to belong to.
- III. Parks, Where You Live.

Part Eleven –

- I. Political Economy and Struggles of Workers.
- II. Theorists.
- III. Lists, Accounts.
- IV. List of Universities.

- V. Capital's Direction.
- VI. Complex Lists with weights, ratio, proportion on Books.
- VII. Black Rights.
- VIII. Epilogue, credits, such cinema.